NATIONAL ENDOWMENT FOR THE ARTS

2012 GUIDE

NATIONAL ENDOWMENT FOR THE ARTS

ART WORKS.

arts.gov

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Chairman Landesman with Charleston Mayor Joe Riley (left) looking at the plans for transforming neglected open space in the Gaillard Center Arts Precinct, one of the inaugural NEA Our Town grants.

Photo courtesy of South Carolina Arts Commission

CHAIRMAN'S MESSAGE

When I make the case for investing in the arts—and I have spent much of the last year doing just that—I need just two words that have three meanings: "Art works."

- "Art works" first refers to works of art themselves—the performances, objects, and texts that are the creation of artists.
- "Art works" reminds us of the ways that art works on audiences to change, confront, challenge, and inspire us; to allow us to imagine and to aspire to something more.
- "Art works" is a declaration that with two million full-time artists and nearly six million arts-related jobs in this country, arts jobs are real jobs that are part of the real economy. Arts workers pay taxes, and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

Those three elements taken together—the works of art themselves, the ways art works on audiences, and art as work—are the intrinsic value of the arts, and they are at the center of everything we do at the National Endowment for the Arts (NEA).

This guiding principle is reflected in the agency's new Strategic Plan FY 2012-2016, and it also has shaped our new Grants for Arts Projects guidelines, which are discussed later in this publication.

Our "art works" philosophy also guided the development of Our Town, which is investing in partnerships among arts, cultural, or design organizations and local governments for "creative placemaking" projects. These planning, design, or arts engagement projects contribute toward the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core.

We know the arts are a means of strengthening communities. I have seen it firsthand in cities and towns across our country, and you have seen it the last time you visited a museum, listened to a band, watched a dance performance, or saw a play. The arts are all around us, offering hope, inspiration, and imagination to make us even better, individually and collectively.

Be sure to keep track of my travels and other interesting arts-related posts on our Art Works blog at **arts.gov**. Follow us on Facebook and Twitter as well to find out the latest at the NEA.

This guide presents an overview of NEA programs and partnerships, all of which invest in art because art works.

Rocco Landesman
Chairman
National Endowment for the Arts

ABOUT US

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than $4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

Since its inception, the NEA has awarded nearly 140,000 grants, including early support for the Vietnam Veterans Memorial design competition, the Sundance Film Festival, Spoleto Festival USA, PBS's *Great Performances* series, and the American Film Institute. For more than four decades, the Arts Endowment has encouraged creativity through support of performances, exhibitions, festivals, artist residencies, and other arts projects throughout the country.

The goals of the agency, as stated in the Strategic Plan, FY 2012-2016 (which is available at **arts.gov**), include the creation of art meeting the highest standards of excellence, engaging the public with diverse and excellent art, and promoting public knowledge and understanding about the contributions of the arts. These elements help shape the guidelines and outcomes for the Art Works and Our Town funding categories that you will find in this guide.

The Nancy Hanks Center at the Old Post Office Building in Washington, DC—home to the National Endowment for the Arts.

NEA FUNDING

The National Endowment for the Arts awards matching grants to not-for-profit organizations. Forty percent of the Arts Endowment's funds go to the state and jurisdictional arts agencies and the regional arts organizations in support of arts projects in thousands of communities across the country.

All applications to the Arts Endowment are reviewed on the basis of artistic excellence and artistic merit. Applications generally receive three levels of review. First, they are reviewed by independent, national panels of artists and other arts experts. Panels make recommendations that are forwarded to the National Council on the Arts.

The National Council on the Arts, the Arts Endowment's advisory body, comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President, and members of Congress. The council reviews and makes recommendations on the applications. Those recommendations for funding are sent to the NEA chairman. The chairman reviews those applications and makes the final decision on all grant awards.

The following information provides an overview of our funding categories and other activities. Deadlines for funding opportunities are found in the back of this guide. For our application guidelines, please visit our website at **arts.gov**.

Adrian LaTourelle as Iachimo and Gretchen Hall as Imogen in the Shakespeare Theatre Company's production of *Cymbeline*, supported by an NEA grant. *Photo by Scott Suchman*

Composer Gabriela Lena Frank (at piano) gave the world premiere of her new work *Hilos* with the ALIAS Chamber Ensemble in Nashville, Tennessee, in October 2010 through the support of an NEA Art Works grant. *Photo by Shelley Justiss*

GRANTS FOR ARTS PROJECTS

Grants for Arts Projects support exemplary projects in artist communities, arts education, dance, design, folk and traditional arts, literature, local arts agencies, media arts, museums, music, opera, presenting (including multidisciplinary art forms), theater and musical theater, and visual arts.

Not-for-profit, tax-exempt 501(c)(3) organizations; units of state or local government; and federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, local education agencies (school districts), and other organizations that can help advance the goals of the Arts Endowment.

To be eligible, an applicant organization must:

- Be not-for-profit, tax-exempt.
- Have a three-year history of programming.
- Meet reporting requirements on any previous Arts Endowment awards.

Generally, an organization is limited to one application per year under Grants for Arts Projects. There is one exception for parent organizations such as universities or cultural complexes that apply on behalf of separately identifiable and independent components.

Assistance is not available for general operating or seasonal support; the creation of new organizations; the construction, purchase, or renovation of facilities; or directly for individual elementary or secondary schools—charter, private, or public.

The Grants for Arts Projects guidelines outline support that is available in the two following categories:

ART WORKS

This category supports the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Typical projects include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, arts education projects for pre-kindergarten through 12th-grade students, the documentation and preservation of significant artworks or cultural traditions, the publication and dissemination of work important to the field, innovative uses of new models or technology to create work or engage audiences, and the professional training of artists.

Grants generally range from $10,000 to $100,000.

CHALLENGE AMERICA FAST-TRACK

These grants enable organizations, particularly those that are small or mid-sized, to extend the reach of the arts to underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. An expedited application review allows applicants to learn whether they have been recommended for a grant more quickly than in the Arts Endowment's other categories.

In this category the focus is on simple, straightforward local projects that involve experienced professional artists and arts professionals. Projects may include festivals, exhibits, readings, performances, screenings, or broadcasts that feature guest artists in community settings; the development of professionally directed public arts projects such as murals, sculptures, or environmental art; cultural district revitalization; cultural tourism; and design activities for new or existing cultural facilities or civic spaces.

All grants are for $10,000.

Big Falls (2007) by Chinese artist Charles Liu, whose exhibition *Dance of Water* at the Washington Pavilion Visual Arts Center in Sioux Falls, South Dakota, and outreach activities in the community were supported by an NEA Challenge America grant. *Photo courtesy of Washington Pavilion*

OUR TOWN

The town plaza of Ajo, where the International Sonoran Desert Alliance will use an NEA Our Town grant for adaptive reuse of multiple buildings and outdoor spaces. *Photo by Jewel Clearwater*

In 2010, the NEA initiated a new grant program, the Mayors' Institute on City Design 25th Anniversary Initiative (MICD25), to fund projects implementing place-based arts and cultural support strategies. The success of that program informed the NEA's funding initiative, Our Town. This program provides funding for innovative creative placemaking projects that contribute toward the livability of communities. As Ann Markusen and Anne Gadwa define creative placemaking in the MICD-commissioned report, *Creative Placemaking*, "In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities."

Projects may include planning, design, and arts engagement activities, and should represent the distinct character and quality of their communities. The goals of the projects should be to transform the communities into lively, beautiful, and sustainable places with arts at their core by encouraging creative activity, creating community identity and a sense of place, and revitalizing local economies.

Applications must reflect a partnership that will provide leadership for the project. This partnership must involve two primary partners: a not-for-profit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

Grants generally range from $25,000 to $150,000.

LITERATURE FELLOWSHIPS

NEA Literature Fellow Kimiko Hahn reading at the NEA Poetry and Prose Pavilion at the 2011 National Book Festival in Washington, DC. *Photo by Advriel Bettelheim/Library of Congress*

Through NEA Literature Fellowships awarded to published creative writers and translators, the Arts Endowment advances its goals of creating art that meets the highest standards of excellence and engaging the public with diverse and excellent art. NEA Literature Fellowships in creative writing enable recipients to set aside time for writing, research, travel, and general career advancement. These non-matching grants are for $25,000. This program operates on a two-year cycle with fellowships in prose available one year and fellowships in poetry available the next.

NEA Literature Fellowship applications for creative writing are evaluated through a process of anonymous manuscript review under the sole criteria of artistic excellence and merit. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards.

NEA Literature Fellowships also are given for translation projects, enabling recipients to translate works of prose, poetry, or drama from other languages into English. The art of literary translation has made available to the American public some of the most important writing in the world, from Homer to Roberto Bolaño. Non-matching grants are awarded in the amounts of $12,500 or $25,000.

The NEA Literature Fellowships are the only competitive, non-nominated awards that the Arts Endowment gives to individual artists.

LIFETIME HONORS

On behalf of the American people, the federal government recognizes outstanding achievement in the arts through the NEA Jazz Masters Fellowships; NEA National Heritage Fellowships; and National Medal of Arts, a Presidential award.

NEA JAZZ MASTERS FELLOWSHIPS

NEA Jazz Masters Fellowships are the highest honors that our government bestows upon jazz musicians. These fellowships are given in recognition of those individuals who have made significant contributions to the art of jazz. Non-matching fellowships of $25,000 each are awarded annually on the basis of nominations. The Arts Endowment honors a wide range of styles in the jazz field. In addition, the A. B. Spellman NEA Jazz Masters Award for Jazz Advocacy is given to an individual who has made a major contribution to the appreciation, knowledge, and advancement of jazz, such as a writer, patron, or presenter.

2011 NEA National Heritage Fellows Roy and PJ Hirabayashi performing with their ensemble at the awards concert.
Photo by Michael G. Stewart

NEA NATIONAL HERITAGE FELLOWSHIPS

NEA National Heritage Fellowships recognize the recipients' artistic excellence and accomplishments, and support their continuing contributions to America's folk and traditional arts. As part of its efforts to honor and preserve our nation's diverse cultural heritage, the National Endowment for the Arts annually awards non-matching fellowships of $25,000 each on the basis of nominations. In addition, the Bess Lomax Hawes NEA National Heritage Award is presented to an individual who has made a major contribution to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, or preservation work.

NATIONAL MEDAL OF ARTS

The National Medal of Arts is the highest award given to artists and arts patrons by the federal government. It is awarded by the President of the United States to individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States. Annually, a vast number of nominations are submitted from citizens across the country for consideration by the National Council on the Arts, which in turn submits its recommendations to the White House.

NEA Jazz Master Sonny Rollins receives the 2010 National Medal of Arts from President Obama at the White House. *Photo by Ruth David*

NEA PARTNERSHIPS

STATE & REGIONAL

In partnership with the state and jurisdictional arts agencies and regional arts organizations, the National Endowment for the Arts provides federal support for projects that benefit local communities. The Partnership Agreements for the state arts agencies provide funds to address priorities identified at the state level and that address NEA outcomes. The regional arts organizations, each representing a geographic grouping of states, assist the Arts Endowment in distributing funds and programs nationally through touring and other activities that are responsive to the needs of the region and that address NEA outcomes.

GOVERNMENT PARTNERSHIPS

The NEA works with more than 20 other federal agencies, as well as with state and local governments, on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These partnerships include initiatives with such agencies as Department of Education, Department of Housing and Urban Development, Department of Defense, Department of State, and Department of Health and Human Services.

What follows are some of the NEA initiatives that involve partnerships with state arts agencies, regional arts organizations, government entities, and not-for-profit organizations.

Houston's Craft Garden is one of the many projects supported by the Texas Commission on the Arts.
Photo courtesy of Houston Center for Contemporary Craft

A mural of author Julia Alvarez was created by the Lower Eastside Girls Club in New York City as part of their Big Read activities. *Photo courtesy of Lower Eastside Girls Club*

ARTS AND ARTIFACTS INDEMNITY PROGRAM

The program was created by the *Arts and Artifacts Indemnity Act of 1975* (20 U.S.C. 971) to minimize the costs of insuring international exhibitions (and amended in 2007 to include domestic exhibitions). The program is administered by the Arts Endowment for the Federal Council on the Arts and the Humanities, which comprises agency heads throughout the government. To date, the program has indemnified more than 1,000 exhibitions, saving the organizers nearly $330 million in insurance premiums. More than 250 museums nationwide have participated in the program.

THE BIG READ

The NEA presents The Big Read in cooperation with Arts Midwest. The initiative brings together partners across the country to encourage reading for pleasure and enlightenment, supporting innovative reading programs in selected communities. To date, nearly 1,000 grants have been

awarded to support local Big Read projects for one of 31 selections from American or world literature. Information about the initiative and upcoming application deadlines can be found at www.NEABigRead.org.

BLUE STAR MUSEUMS

Blue Star Museums was created in 2010 in partnership with Blue Star Families and participating museums throughout the country as a way to thank our military personnel and their families for their service and sacrifice. The program provides free admission to active duty military personnel and their families from Memorial Day through Labor Day. In 2011, more than 1,500 museums nationwide participated in the program. For more information, go to arts.gov.

MAYORS' INSTITUTE ON CITY DESIGN®

The Mayors' Institute on City Design (MICD) was established in 1986 to provide an opportunity for mayors and design professionals to work together to address civic design and development issues related to their respective cities. A partnership of the NEA, U.S. Conference of Mayors, and American Architectural Foundation, MICD brings mayors and design experts together for two-and-a-half days to solve case studies of critical urban design challenges brought by the participating mayors.

U.S. Army Col. Matthew Kelley, recently returned from a deployment to Afghanistan, and his family visit the Honolulu Academy of the Arts as part of the Blue Star Museums program. *Photo by Shuzo Uemoto*

In 2010, to celebrate the MICD's 25th anniversary, the NEA initiated the grant program MICD25 to support a variety of diverse projects that will impact the revitalization of communities across the country. Twenty-one grants were awarded to use the arts to transform problematic physical spaces such as neglected waterfronts or isolated neighborhoods. For more information on MICD, go to www.micd.org.

POETRY OUT LOUD

Presented in partnership with the Poetry Foundation and the state arts agencies, Poetry Out Loud: National Recitation Contest is a national arts education program for high school students that encourages the study of great poetry by offering educational materials and a dynamic recitation competition in all 50 states, Washington, DC, Puerto Rico, and the U.S. Virgin Islands.

Each winner at the state level receives $200 and an all-expenses-paid trip to Washington, DC to compete for the national championship. The state winner's school receives a $500 stipend for the purchase of poetry materials. A runner-up in each state receives $100, with $200 for his or her school library. A total of $50,000 in awards and school stipends will be given out at the national finals. Any school wishing to participate should contact its state arts agency for more information on the program, or visit www.poetryoutloud.org.

Poetry Out Loud National Champion Youssef Biaz of Auburn, Alabama, recites at the National Finals in Washington, DC. *Photo by James Kegley*

CITIZEN'S INSTITUTE ON RURAL DESIGN

The Citizen's Institute on Rural Design was created by the NEA in 1991 in partnership with the National Trust for Historic Preservation. The initiative provides workshops in which local leaders discuss rural design issues, such as revitalizing downtowns and conserving important land resources, with design professionals. For more information,go to www.yourtowndesign.org.

DEADLINES

NOTE: Grants.gov *is required for all applicants to the NEA. Before you can apply, you must be registered with* grants.gov. *Learn more about* grants.gov *by visiting our website at* arts.gov *and register now.*

OUR TOWN

Application Deadline: March 1, 2012
Earliest Project Start Date: September 1, 2012
For information, contact Jamie Hand, *hand@arts.gov* or 202/682-5566

LITERATURE FELLOWSHIPS

Creative Writing Fellowships/Poetry

Application Deadline: March 1, 2012
Earliest Project Start Date: January 1, 2013
For information, contact the Literature staff at *litfellowships@arts.gov* or 202/682-5034.

Translation Projects

Application Deadline: January 5, 2012
Earliest Project Start Date: November 1, 2012
For information, contact the Literature staff at *litfellowships@arts.gov* or 202/682-5034.

LIFETIME HONORS

NEA Jazz Masters Fellowships, NEA National Heritage Fellowships, and National Medal of Arts

Check the NEA website (arts.gov) for more information.

GRANTS FOR ARTS PROJECTS

Challenge America Fast-Track

Application Deadline: May 24, 2012
Earliest Project Start Date: January 1, 2013
For information, contact the staff at *fasttrack@arts.gov* or 202/682-5700.

Art Works

Deadlines by disciplines and project types on pages 16-19.

NOTE: Grants.gov *is required for all applicants to the NEA. Before you can apply, you must be registered with* grants.gov. *Learn more about* grants.gov *by visiting our website at* arts.gov *and register now.*

GRANTS FOR ARTS PROJECTS, CONTINUED

Art Works

There are two application deadlines. The types of projects eligible under each vary according to the field/discipline of the project as outlined below. For further information, contact the staff for the appropriate field/discipline or view the NEA website at arts.gov.

Field/Discipline	Application Deadline: March 8, 2012 Earliest Project Start Date: January 1, 2013	Application Deadline: August 9, 2012 Earliest Project Start Date: June 1, 2013
Artist Communities Pepper Smith, *smiths@arts.gov* or 202/682-5790	ALL artist community projects for **Creation**, **Engagement**, **Learning**, and **Livability**	N/A
Arts Education DANCE, MUSIC, OPERA: Denise Brandenburg, *brandenburg@arts.gov* or 202/682-5044 LITERATURE, THEATER + MUSICAL THEATER: Nancy Daugherty, *daughern@arts.gov* or 202/682-5521 FOLK & TRADITIONAL ARTS, LOCAL ARTS AGENCIES, MULTIDISCIPLINARY, PRESENTING: Terry Liu, *liut@arts.gov* or 202/682-5690 DESIGN, MEDIA ARTS, MUSEUMS, VISUAL ARTS: Lakita Edwards, *edwardsl@arts.gov* or 202/682-5704	**Learning:** Community-Based Projects	**Learning:** School-Based Projects
Dance Janelle Ott Long, *ottlongj@arts.gov* or 202/682-5739; Juliana Mascelli, *mascellij@arts.gov* or 202/682-5656	**Creation:** Commissions, Residencies, Choreography Workshops; **Engagement:** Restaging of Repertory, Regional/National Tours, Home Performances, Presentations, Services to the Field	**Engagement:** Outreach, Documentation/Preservation, Restaging of Master Works; **Learning:** Lifelong Learning, Professional Training; **Livability:** Planning, Artist Live/Work Spaces, Partnerships

Field/Discipline	Application Deadline: March 8, 2012 Earliest Project Start Date: January 1, 2013	Application Deadline: August 9, 2012 Earliest Project Start Date: June 1, 2013
Design Jen Hughes, *hughesj@arts.gov* or 202/682-5547	N/A	All projects for **Creation**, **Engagement**, **Learning**, and **Livability**
Folk & Traditional Arts William Mansfield, *mansfieldw@arts.gov* or 202/682-5678; Barry Bergey, *bergeyb@arts.gov* or 202/682-5726	**Creation:** New Work Based on Tradition; **Engagement:** Presentation, Touring, Media; **Livability:** Community Interaction and Placemaking Activities	**Engagement:** Heritage, Documentation/Preservation, Outreach, Services to the Field; **Learning:** Lifelong Learning, Professional Development
Literature Amy Stolls, *stollsa@arts.gov* or 202/682-5771	**Engagement:** Literary Publishing	**Creation:** Opportunities for Creation of Work; **Engagement:** Audience Development, Services to the Field; **Learning:** Professional Development, Lifelong Learning; **Livability:** Community Interaction and Placemaking Activities, Writer Live/Work Spaces, Enhancement of Public Spaces, Partnerships
Local Arts Agencies Dinah Walls, *wallsd@arts.gov* or 202/682-5586	**Engagement:** Services to the Field: Activities such as Marketing, Audience Development, Conferences, Professional Development, Subgranting for Service Activities; **Livability:** Cultural/ Creative Sector Planning, Artist Live/Work Spaces	**Creation:** Artist Residencies, Commissions; **Engagement:** Performing Arts Events/ Readings/Screenings/ Broadcasts/Visual Arts Exhibitions, Documentation/ Conservation of Public and Monumental Art, Subgranting for Programming Activities; **Learning:** Residencies, Lifelong Learning; **Livability:** Enhancement of Public Spaces
Media Arts MARCH DEADLINE: Mary Smith, *smithm@arts.gov* or 202/682-5742 AUGUST DEADLINE: Laura Welsh, *welshl@arts.gov* or 202/682-5738	**Engagement:** Programs for the Public, Exhibition, Services to the Field, Facilities Access; **Learning:** Programs for the Media Field, Lifelong Learning; **Livability:** Community Interaction and Placemaking Activities	**Creation:** Production; **Engagement:** Distribution, Preservation, Publications

GRANTS FOR ARTS PROJECTS, CONTINUED

Field/Discipline	Application Deadline: March 8, 2012 Earliest Project Start Date: January 1, 2013	Application Deadline: August 9, 2012 Earliest Project Start Date: June 1, 2013
Museums Wendy Clark, *clarkw@arts.gov* or 202/682-5555	**Creation:** Commissions, Public Art, Residencies; **Engagement:** Special Exhibitions, Services to the Field	**Engagement:** Conservation, Documentation, Collections, Technology, Outreach; **Learning:** Public Programs, Lifelong Learning, Teaching Residencies; **Livability:** Creation and Enhancement of Public Spaces, Community Interaction and Placemaking Activities
Music ORGANIZATIONS WITH NAMES THAT BEGIN A THROUGH L: Court Burns, *burnsc@arts.gov* or 202/682-5590 ORGANIZATIONS WITH NAMES THAT BEGIN M THROUGH Z: Anya Nykyforiak, *nykyfora@arts.gov* or 202/682-5487 JAZZ PROJECTS: Katja von Schuttenbach, *vonschuttenbach@arts.gov* or 202/682-5711	**Creation:** Commissions, Residencies; **Engagement:** Performances, Presentations, Residencies, Services to the Field; **Learning:** Professional Development	**Engagement:** Domestic Touring, Outreach, Recordings, Preservation, Technology; **Learning:** Lifelong Learning; **Livability:** Community Interaction and Placemaking Activities
Opera Georgianna Paul, *paulg@arts.gov* or 202/682-5600	**Creation:** Commissioning/ Development of New Work; **Engagement:** Premieres, New/Remounted Productions, Concert Opera	**Engagement:** Festival Opera, Residencies, Simulcasts, Touring/Outreach, Recordings, Technology, Documentation/ Preservation, Services to the Field; **Learning:** Professional Development, Lifelong Learning; **Livability:** Community Interaction and Placemaking Activities

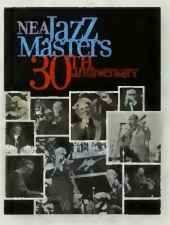
Field/Discipline	Application Deadline: March 8, 2012 Earliest Project Start Date: January 1, 2013	Application Deadline: August 9, 2012 Earliest Project Start Date: June 1, 2013
Presenting ENGAGEMENT PROJECTS FOR UNDERSERVED COMMUNITIES (MARCH DEADLINE)/CREATION PROJECTS, ENGAGEMENT PROJECTS FOR PRESENTATION , AND LIVABILITY PROJECTS (AUGUST DEADLINE): Silvio Lim, *lims@arts.gov* or 202/682-5658 ENGAGEMENT PROJECTS FOR OUTDOOR FESTIVALS AND LEARNING PROJECTS (MARCH DEADLINE)/ENGAGEMENT PROJECTS FOR SERVICES TO THE FIELD AND PRESERVATION, AND LEARNING PROJECTS FOR ARTIST TRAINING (AUGUST DEADLINE): Pepper Smith, *smiths@arts.gov* or 202/682-5790	**Engagement:** Activities for Underserved Communities, Outdoor Festivals and Programs; **Learning:** Lifelong Learning	**Creation:** Creation, Commissioning; **Engagement:** Touring, Presentation, Residencies, Technology, Preservation, Services to Artists and Arts Organizations; **Learning:** Training for Artists; **Livability:** Artist Live/Work Spaces, Community Interaction and Placemaking Activities, Partnerships, Planning
Theater and Musical Theater ORGANIZATIONS WITH NAMES THAT BEGIN A THROUGH M: Eleanor Denegre, *denegree@arts.gov* or 202/682-5509; ORGANIZATIONS WITH NAMES THAT BEGIN N THROUGH Z: Carol Lanoux Lee, *leec@arts.gov* or 202/682-5020	**Creation:** Creation of New Work; **Engagement:** 2012-13 Theater Production	**Engagement:** 2013-14 Theater Production, Touring/ Outreach, Community-Based Projects, Documentation/ Preservation, Services to the Field; **Learning:** Professional Training, Lifelong Learning; **Livability:** Planning, Artist Live/Work Spaces, Community Interaction and Placemaking Activities, Partnerships
Visual Arts Meg Brennan, *brennanm@arts.gov* or 202/682-5703	**Creation:** Commissions, Public Art, Residencies; **Engagement:** Exhibitions, Publications	**Engagement:** Outreach, Technology, Conservation, Documentation, Services to the Field; **Learning:** Public Programs, Lifelong Learning; **Livability:** Artist Live/ Work Spaces, Creation and Enhancement of Public Spaces, Community Interaction and Placemaking Activities

PUBLICATIONS

In order to better communicate to the public the exemplary work the NEA supports and provides, the Public Affairs Office works with other agency offices to create publications, free to the public, that highlight successful projects and programs. Additionally, the Office of Research and Analysis issues periodic research reports and briefs on significant topics affecting artists and arts organizations. All of these publications can be ordered (or PDFs of them can be viewed) on the NEA website, **arts.gov.** A few of our most popular publications are listed below.

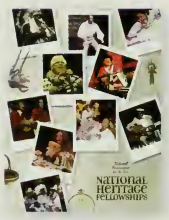
GENERAL

NEA Jazz Masters 30th Anniversary



Profiles NEA Jazz Masters from 1982 to 2012 with brief biographies and selected discographies for all honorees. Also included is an audio CD of NEA-produced *Jazz Moments*, radio shorts of interviews with NEA Jazz Masters. (2012)

National Heritage Fellowships 30th Anniversary



Profiles of many of the NEA National Heritage Fellowship recipients from 1982 to 2011. In all, 80 Fellows are profiled, including the 12 Bess Lomax Hawes Award recipients. Also included is a DVD-ROM with photos, videos, and audio recordings of all the NEA Heritage Fellows. (2011)

Creative Placemaking

A white paper by Ann Markusen and Anne Gadwa for the Mayors' Institute on City Design that examines creative placemaking in communities throughout the United States. (2010)

2010 Annual Report

Presents a summary of NEA activities during fiscal year 2010. (2011)

NEA Arts

The Arts Endowment's quarterly magazine, which focuses on issues in the arts community, special NEA initiatives, and arts projects and artists.

RESEARCH

The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being

This white paper summarizes major themes from the March 2011 NEA/HHS forum on arts and human development, and highlights related studies. It also makes recommendations toward establishing a long-term federal partnership to promote research and evidence sharing nationwide. (2011)

Live from Your Neighborhood: A National Study of Outdoor Arts Festivals, Vol. 1: Summary Report

This report combines key results from two investigative efforts—an online, national survey of outdoor arts festivals and seven case studies—to examine the range and variety of arts festivals in the U.S., the artists they employ, the communities they serve, and the roles they play in our cities, towns, and neighborhoods. (2010)

Audience 2.0: How Technology Influences Arts Participation

The report examines broad categories of arts participation via Internet using data from the 2008 SPPA. The report also investigates factors contributing to the likelihood of some Americans experiencing art through media. Finally, the report considers the relationship between media-based arts activities and other types of arts participation, such as live attendance and personal arts creation. (2010)

2008 Survey of Public Participation in the Arts

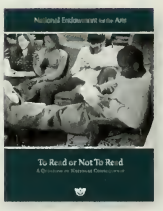
This report describes U.S. adult arts participation in 2008, comparing 2008 rates to those found in 1982, 1992, and 2002, and summarizes 2008 results by art form. In addition, the report discusses demographic and geographic differences in arts participation. (2009)

RESEARCH, CONTINUED

Artists in the Workforce: 1990-2005

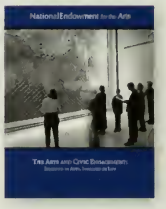
This report is the first nationwide look at artists' demographic and employment patterns in the 21st century, gathering new statistics from the U.S. Census Bureau to provide a comprehensive overview of this workforce segment and its maturation over the past 30 years, along with detailed information on specific artist occupations. (2008)

To Read or Not To Read: A Question of National Consequence



This report is a new and comprehensive analysis of reading patterns of children, teenagers, and adults in the United States, assembling data on reading trends from more than 40 sources, including federal agencies, universities, foundations, and associations. (2007)

The Arts and Civic Engagement: Involved in Arts, Involved in Life



This research paper explores the compelling link between arts participation and broader civic and community involvement, as measured by the NEA's Survey of Public Participation in the Arts. The report also reveals that young adults show declines in participation rates for most arts and civic categories. (2006)

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Front Cover: A performance at the National Black Arts Festival's Children's Education Village; the festival in Atlanta, Georgia, is supported by NEA funding. *Photo by Brian L. Christian Photography*

Robert Gard (front center), director of the Office of Community Arts Development at the University of Wisconsin, with First Lady Lady Bird Johnson when she visited Spring Green, Wisconsin, one of the rural towns that participated in the NEA Arts in the Small Community project in 1966-1969. The pilot project, proposed by Gard, focused on increasing participation in and receptivity to cultural programs in five communities with populations of 1,500 to 10,000. The program helped stimulate the creation of local arts agencies throughout the country and was one of the first attempts by the NEA to improve communities through the arts. *Photo courtesy of University of Wisconsin-Madison archives*

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